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La Reine du Village. Romance, for the Pianoforte.

Tarantelle, pour Pianoforte.

La Violette Immortelle. Melodie, for the Pianoforte.

Composed by Felix Gantier.

HERE are some original compositions by Mr. Gantier, which, although written for more advanced players than those which we have just noticed, are by no means difficult. "*La Reine du Village*" is based upon an extremely melodious subject, in A flat, to which the second theme, in the subdominant (afterwards repeated with a flowing triplet accompaniment), forms a good contrast. The passages throughout this piece are elegant, without being trivial; and brilliant, without being difficult. The *Tarantella* is much easier; and will be found an excellent study for touch. It is, of course, difficult to write anything perfectly original in this used-up form of composition; but the subject is light and pleasing; and the piece is thoroughly within the grasp of a young player. "*La Violette Immortelle*" is scarcely so much to our mind. The piece is cut to the conventional pattern of the "*Song without words*;" and, although graceful throughout, has scarcely sufficient character to make it stand above the host of similar compositions daily swelling the catalogues of music-publishers.

Wild Flowers 'mid the grass. Song. Words by E. T. Watton. Music by W. Parkinson.

MR. PARKINSON has written an appropriately simple melody to some words which are too harmless to call up any strikingly original musical ideas. A very excellent change from F to D flat relieves the monotony which might be fairly induced by the poetry; although we cannot quite admire the enharmonic modulation which brings us to a full stop in A major, especially as the original subject most unceremoniously follows in the original key of F. The song, however, may be made highly effective by a good vocalist.

The Fisherman. Song. Words by John Knight. Music by E. Reyloft.

THIS is an exceedingly characteristic song, thoroughly descriptive of some well-written verses, which tell of a shipwrecked fisherman and his heart-broken widow and orphans, who are left to mourn his loss. The alternation between the major and minor keys is extremely effective. We can conscientiously recommend this song to the attention of baritone or contralto singers.

OLLIVIER AND Co.

Sorge La Bella Aurora. Serenata. Musica di Rosario Aspa.

A pleasing melody, well written for a mezzo-soprano voice. The accompaniment flows throughout with the air, chiefly in thirds and sixths; and the harmony is unobtrusive, and in character with the extreme simplicity of the composition.

LAMBORN COCK, ADDISON AND Co.

Three Marches. Composed by Handel, Mozart, and Beethoven. First Set.

Three Marches. Composed by Handel, Glück, and Beethoven. Second Set.

Arranged for the Pianoforte, from the Full Score, by C. Graham Gardiner.

IN the first set of these arrangements, we have Handel's March from *Scipio*, Mozart's from *Die Zauberflöte*, and Beethoven's from *Fidelio*; and in the second set, Handel's March in the "*Occasional Overture*," Glück's from *Alceste*, and Beethoven's from the *Ruins of Athens*. All these are well arranged, and will form effective pianoforte pieces. We especially admire the Marches from the "*Occasional Overture*," *Fidelio*, and *Die Zauberflöte*, the harmonies in which are full, and judiciously distributed between the hands. Arrangements like these should be eagerly sought for by all teachers who desire to cultivate a taste for good music amongst their pupils.

ASHDOWN AND PARRY.

Valse Sentimentale; pour Piano. Par Claudius H. Couldery. Op. 11.

A very well written and musicianlike piece, by a composer of whom we have before made favourable mention. The subject is really sentimental, without being affected; and the passages are extremely refined throughout. But why "*pour*" and "*par*," instead of "*for*" and "*by*," on the title-page? Let us hope that this will be corrected in Op. 12.

Hanover Square. November.

MR. SYDNEY SMITH gives us a new piece, in his old style, called "*Happy Memories*," in the November number of this periodical. The subject is graceful, and the passages may be made effective by a well-trained player; but we are somewhat tired of the *g cantabile* theme, with the eternal *arpeggio*; and think it extremely probable that those drawing-room amateurs for whom this music is especially written may very shortly share our feeling. M. Bergson's "*Styrienne*" is clever, and full of character. We especially like the second subject; but are inclined to prefer the passages marked *Facilité*, in the last page, to the original ones. The piece is a commendable specimen of quiet and unpretentious writing. The two vocal pieces are very unequal in merit. The first, "*A Farewell*" (to Mrs. F. A. Kemble's words), by Virginia Gabriel, is lugubrious in the extreme; the dropping of the fifth in the opening of the melody becoming almost unendurable, by constant repetition. Mr. Cooper's song, "*Nora Creina*," is melodious, and well harmonized throughout. It is difficult to prevent the original "*Nora*" lingering in our ears when the well-known words are sung; but, apart from this objection, we can believe that this new setting may make its way out of *Hanover Square*.

ROBERT COCKS AND Co.

The Voice, and the Structure and Management of the Vocal Organ. By Frederick Kingsbury.

WE can scarcely agree with the author of this treatise, that "*the time seems to have arrived, in the history of vocal music, when the person who does not sing forms the exception.*" We should be glad, indeed, to believe that such were the case; for we are quite satisfied that if singing were properly taught in large educational establishments, the result would not only be a benefit to the art, but it would be incalculably useful to the young pupils in a physical point of view, a fact which all medical testimony most unquestionably proves. There can be no doubt, however, that the study of vocal music has latterly become much more general; and a work written by a thoughtful professor, like Mr. Kingsbury, will always be welcome. We do not believe that any singer can be formed by the study of a book; but it may effectually show to an amateur that singing is not such an easy matter after all; and that, in order to acquire the art of producing the voice, it is absolutely necessary to seek the instruction of a teacher who has devoted the best years of his life to the subject. Mr. Kingsbury says little that is new in his book; but all that he does say is duly considered and carefully expressed. The best chapter is that on the management of the breath. We have much pleasure in endorsing his opinion that, "*though we may naturally fill the lungs with breath, it requires system in emptying them; and it is essential to make good use of the air inhaled, by converting into tone every portion which is emitted.*" This rule is too much neglected; and Mr. Kingsbury's sensible remarks upon so important a branch of the subject may be studied with much profit by many vocalists who are even now before the public. Several of the exercises are extremely good, and will be found most serviceable to young vocalists; but we can never understand how, in works on singing, examples should be bodily taken from one book into another without acknowledgment. In Mr. Kingsbury's second exercise, for instance, we have Crivelli's very excellent chromatic study, note for note, in the ascending scale; and